



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CURRENT EXHIBITIONS

THE exhibition now in progress, of the sculptures and other works of Constantin Meunier, the late Belgian sculptor, is of unusual importance. The collection has been brought to America through the efforts of Miss Cornelia B. Sage, Director of the Albright Art Gallery at Buffalo, and has been exhibited in Buffalo, New York and Detroit. It includes a few large works, notably the full size reliefs from the Monument to Labor at Louvain, and a great number of statuettes and busts in plaster and bronze. These are accompanied by seventeen paintings in oil and water color and forty or more pastels, drawings and sketches. The subjects are generally taken from peasant life in Belgium and depict the hard, rough life of the miner, laborer and farmer. It cannot be doubted that the art of Meunier has greatly influenced the younger sculptors of both Europe and America. The descriptive catalogue was prepared by Mr. Christian Brinton of New York. Mr. C. Jacques-Meunier, the son-in-law of Meunier, accompanies the exhibition.

The refined works of Walter Gay, long a member of the Paris group of American artists, occupy Gallery 30. Many of these paintings represent the interiors of rooms in the Château du Bréau and other palaces, painted at once with the utmost fidelity and good taste.

NOTES ON PAST EXHIBITIONS

THE rapid succession of events at the Art Institute makes it difficult to turn back for adequate notice of even the most important exhibitions and lectures.

The Mary Blair Collection of Renaissance Art and the Scammon Lectures are noticed elsewhere in this BULLETIN.

The exhibitions of the black and white drawings of Frank Benson and F. Hopkinson Smith, of silhouettes by August Edouart and of water colors by Charles John Collings have each had their peculiar interest and have received merited attention.

From January 8 to January 28, the Friends of American Art held a highly successful exhibition of American paintings lent by private owners. There were 145 paintings, very diverse in their nature, from portraits by Copley and Stuart to late works of Childe Hassam and Arthur B. Davies. Several artists were represented by groups of paintings covering a wide range of years, thus showing their evolution in style. The works were spaciouly installed in six galleries.

The eccentric drawings of the Russian Bakst and the diverse examples of the graphic arts of Bohemia, Austria and Hungary, just removed from the galleries, have conveyed to Chicago connoisseurs valuable information about contemporary art in these countries. The Bakst drawings comprised designs for costumes of many sorts and for fantastic stage settings. The graphic arts exhibition was an interesting sequel to the exhibition of German Graphic Art of January, 1913. There was a great variety of processes shown, including the new linoleum cuts and many kinds of color printing. Among the Hungarian artists there are many advocates of ultra-modern art but some of the best technicians are conservative. The Austrian graphic artists and many German Bohemians usually exhibit with the Secessionists.

Fifty works in oil and water color, portraits and landscapes, by Charles W. Stetson formed a memorial exhibition of his paintings. This artist was self-instructed. Poetry, music and his wide reading exerted the determining influences on his art.

CHICAGO ARTISTS EXHIBITION

THE Annual Exhibition by Artists of Chicago and Vicinity in February was marked by the usual activity of club receptions and awards of honors. The exhibition itself showed the steady advance of Chicago artists, who now hold the third or fourth place among local groups in this country. The various prizes were awarded as follows:

Clyde M. Carr Prize of one hundred dollars, to Alfred Jansson for the painting "Early winter."

Edward B. Butler Purchase Prize of two hundred dollars, to Edgar S. Cameron for the painting "Rainy day, Pont Aven." To be presented to a Chicago public school.

Mrs. Julius Rosenwald Purchase Prize of two hundred dollars, to Charles E. Hallberg for the painting "The cloud." To be presented to a Chicago public school.

William Frederick Grower Prize of one hundred dollars, to Adam Emory Albright for a group of five paintings. (Exhibition Committee award.)

Mrs. John C. Shaffer

Prize of one hundred dollars for sculpture, to Frederick C. Hibbard for a group of sculpture. (Exhibition Committee award.)

Mrs. William O. Thompson Prize of one hundred dollars, to Mrs. Pauline Palmer for the painting "An English rose." (Exhibition Committee award.)

Englewood Woman's Club Prize, to A. H. Schmidt for a group of four paintings.

Silver Medal, Chicago Society of Artists, to Karl A. Buehr for a group of six paintings.

Frank V. Dudley's painting, "One winter's afternoon," was purchased by the Exhibition Committee of the Municipal Art League for the Municipal Art Gallery.



MAJOR GENERAL HENRY DEARBORN — BY GILBERT STUART
(28¼ in. x 22¾ in.)

PRESENTED BY THE FRIENDS OF AMERICAN ART